

# ICDA – SW District Honor Choral Festival – March 23, 2010

## SAB - Rehearsal Notes

Thomas Sletto, Professor of Music Education  
Drake University College of Arts and Sciences  
[Thomas.sletto@drake.edu](mailto:Thomas.sletto@drake.edu)

### GAUDEAMUS HODIE – Natalie Sleeth – arr. Carl Strommen – CM8721 – Carl Fisher

Having four-hands piano accompaniment would be great fun....can choral teachers play the instrumental parts for the performance?....obviously we will need claves, 2 maracas, 1 cong

This piece basically has THREE ‘songs’ that partner each other. Please teach EACH ‘song’ to all sections of your choir, thus enabling us to balance all three parts when needed.

I’d prefer we sing this in ENGLISH for the festival, since we already have Latin later....

*Meas 22-29 Everyone learn Song I in appropriate octave*

*Meas 30-37 We will rehearse with S +A, but let’s everyone learn Song II [the whole note section]*

*Meas 38-45 We will rehearse SAB, but let’s everyone learn Song III [the S line with halves and quarters]*

*For festival purposes, let’s NOT learn the descant on meas.54-the end, you might wish to perform in your own schools that way.....but to make our rehearsal day more simple, I suggest NO DESCANT.*

*CODA = measures 70 to end.....please note each part is elongated/augmented....thus just teach S as is, A as is, and B as written. ....stagger breathing meas 74 to end. This should be a fun way to start our concert.*

### THREE CONTEMPORARY LATIN SETTINGS – Jerry Estes – D0450 – Shawnee Press, Inc.

These three pieces should be taught exactly as written for the three voice parts. As you can see, you may need to use the alternate pitches to suit the voices of some of your guyz—cool. Please make sure to have your singers continue the spin of the voice on vowels, until the consonant ends on the given rests.

*i.e. Meas 10 [top of p. 3] put the ‘nuh’ of ‘e-le-i-son’ on beat four at the quarter rest. Continue in the same manner with all ending consonants of this suite of pieces.*

**I.** I prefer a short ‘eh’ for the E vowel throughout this suite. These are based on my training with singing *Latin According to Roman Usage* ---Wm D. Hall See below for preferred pronunciation:

Ky-----ri-----e	E---le---i---son	Chri-----ste	E-----le-----i-----son
<b>Kee—rree--eh</b>	<b>Eh-leh-ee-sahn</b>	<b>Krree—steh</b>	<b>Eh—leh—ee--sahn</b>

**II.** Same short ‘eh’ for the E in *Adoramus Te.....Ah—doh---rah---moos Teh [NOT Taye]*

**III.** See pronunciation for movement III = **Glah--rre—ah Eeen Egg-shell—sees Deh—oh**

The dynamic markings and articulation markings make these pieces quite enjoyable. Work with the tempo markings as best you can and we can make adjustments while we rehearse during the day.

**RIVER IN JUDEA – Marcus/Feldman – arr. John Leavitt – D0449 – Shawnee Press, Inc.**

This is one of my all-time favorites for festivals. Students seem to enjoy the  $\frac{3}{4}$  lilt along with the 'spiritual' style of the piece. It would be GREAT fun to have ONE FEMALE SOLOIST from each school prepare Verse 1 [meas. 9-23] and ONE MALE SOLOIST from each school prepare Verse 2 [same measures but Verse 2 words. We could then feature these small ensembles during the first parts of this piece. This could easily be programmed into your own concert this spring if you have soloists.

*Meas 25 -32 Learn Sops as written.....let's have the Alts sing with the Guyz so we have better balance. Stagger breathing until Meas 32 for the 'nuh' consonant. Note rest in Meas 35 for the 'l' consonant. 'nuh' consonant on beat THREE of meas 39 allowing for a BIG BREATH needed for Forte in Meas 40... Use quarter rests from Meas 41-58 as appropriate phrasing/breath marks. We will use the First Ending @57-64 and repeat back to Meas 9 for the MALE soloists.*

*Meas 65-58 is the second time through and then at Meas 69 learn SAB as written. Meas 72.....replace the tied quarter with a quarter REST/consonant for 't' of distant....BREATHE Meas 76 make the quarter note 'shore' an eighth note followed by a quick eighth rest for a breath' Pickup to Meas 80 through 83, sing 'MOE' [no R] crescendo until a quarter rest on beat three of Meas 83 Top of page 10....FORTE full sound....using optional repeat at Meas 101....We'll do this section TWICE and then BIG BREATH prior to the big ending of "Ha---leh---looo-yah!!!" Divide Sops into I and II, Alto stay on Bb, divide guyz into Bar I and Bass II-----needing MOST sound on the Bass II Eb.*

**RHYTHM OF LIFE –Fields/Coleman – arr. Richard Barnes – D0247 – Shawnee Press, Inc.**

The various sixteenth note rhythm patterns make this a favorite with MS singers. Note four-hand piano accompaniment which makes this a great festival piece with a large choir. You might want to 'google' "Rhythm of Life" to see renditions of this from the Broadway musical "Sweet Charity" ....screen

*Circle A – everyone learns this in unison, in four-measure phrases, clip consonants at the end of each.  
Circle D – As written: Sops on top and Alts and Baris on bottom line [all other voices]  
Circle E – the Baris will enjoy this Baritone ostinato = accent on each quarter note. Circle F – unison ALL  
Circle G – Sops ONLY.....Circle H – Sops on top and ALTS & baritones on BARITONE part [the guyz will need help with such a high range and ALTS will love to join them here]  
Circle I – all in unison; Circle J – SAB as written ---note the B are octave lower than S=easy rehearsal trick  
Circle K – SI/SII A B as written; Circle L – Baritones come in first; ALTOS next [note change from directions]; then SOPS are the last ones in.....I prefer to layer B....then A.....then S in voice order.  
Circle M – then ALL are in unison again [very repetitive to previous sections]  
Circle N – Sops and Alts as written – NO BARITONES....let the guyz wait until circle O to enter  
Circle P – SI/SII/A/B as written; Circle Q – Hold 'life!' for three full beats and end with 'fuh' on the following quarter rests.....also use lots of 'LAH' vowel and NOT long I to get in the way....just LAH  
**We will need to make sure SI all sit together and all SII sit together prior to the rehearsal.***

**AMERICA, OF THEE I SING – medley of patriotic songs – arr. Emily Crocker – 08552019 – Hal Leo.**  
Basically, we'd like the Elem Singers to always take the top Part I line throughout the whole song. ALL Sops & Alts take the Part II line while the BARITONES take the Part III line. This should make for nice balance, plus the Elem's always have the pretty straight melody line. If you need a few altos in your choirs to take the 'high baritone' parts---go ahead. Split the baritones into two parts on the last chord☺! Do rehearse your Part II/Part III's hearing the Part I [kids] so it won't throw them during our rehearsals.